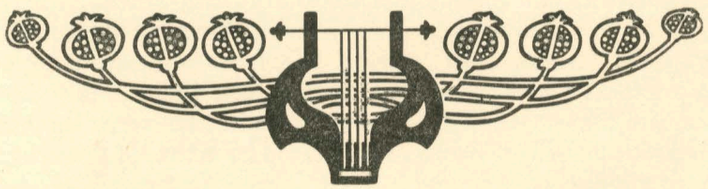
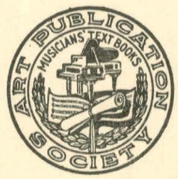
# SPRING SONG

By

## EDMUND NEUPERT

Elizabeth Remaley
Piano Studio






BIOGRAPHICAL SKETCH AND GLOSSARY

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# SPRING SONG

**Biographical Sketch—Edmund Neupert**

*Born, Christiania, Norway, April 1, 1842*

*Died, New York City, June 22, 1888*

EDMUND NEUPERT'S father was his first teacher. At sixteen he went to Berlin where he studied with Kullak and Kiel. He taught at Kullak's Academy and at the Stern Conservatory in Berlin. At twenty-six he became leading piano teacher at the Copenhagen Conservatory and at thirty-eight he succeeded Nicholas Rubinstein at the Moscow Conservatory. In his fortieth year he came to New York where his concert-playing aroused great admiration.

In his numerous piano compositions, Neupert treads somewhat in the footsteps of Mendelssohn. His works are strongly tinctured with characteristic Scandinavianisms, which probably constitute their chief charm. Grieg esteemed Neupert so highly that he dedicated to him his Concerto in A-minor.

**Form and Structure:** This composition is in Three-Part Song-Form. Part One (meas. 1-16) consists of a 16-measure sentence in A-major but modulating to B-major in the last two measures. Part Two (meas. 17-31) consists of an 8-measure period with a 7-measure extension. Melodically, meas. 17 is similar to meas. 1, but the tonality is that of B-minor, which passes into C-sharp minor in meas. 18, with a new tune in the same key at meas. 19-20. Meas. 21-24 are a repetition of meas. 17-20 a fourth higher. The extended passage (meas. 24-31) brings the tonality back to the dominant of A-major. Part Three (meas. 32-47) is a repetition of Part One, the last two measures being altered to end on the dominant of A-major. A coda of 5 measures concludes the piece.

**Interpretation:** Smoothness in playing the broken chords in the accompaniment may well be the chief task this piece sets the player. The utmost clarity in melodic delivery and superlative finish in the running passages in the right hand are also quite essential. Play the ornamental passages between the principal melody notes very delicately (meas. 2, 4, 10, 12, 33, 35, 41, 43). Work up a big climax at meas. 24-26. Observe carefully the fingering in this passage. The inner melody at meas. 19 and 23 should be played very expressively.

## Glossary

| | | | |
|---|---|---|---|
| *a tempo* | pronounced | ä tĕm′-pō | (in time) |
| *Allegretto* | " | äl-lā-grĕt′-tō | (slower than *Allegro*) |
| *Allegro* | " | äl-lā′-grō | (quick) |
| *cresc. (crescendo)* | " | krê-shĕn′-dō | (gradually louder) |
| *cantando* | " | kän-tän′-dō | (in a singing style) |
| *dim. (diminuendo)* | " | dĭ-mĭn-ū-ĕn′-dō | (gradually softer) |
| *dolce* | " | dōl′-tshā | (sweet) |
| *espressivo* | " | ĕs-prĕs-sē′-vō | (expressively) |
| *legato* | " | lā-gä′-tō | (connected) |
| *piu rit. (piu ritardando)* | " | pēē-o͞o rē-tär-dän′-dō | (more slowly) |
| *tranquillo* | " | trän-kwēl′-lō | (quietly) |

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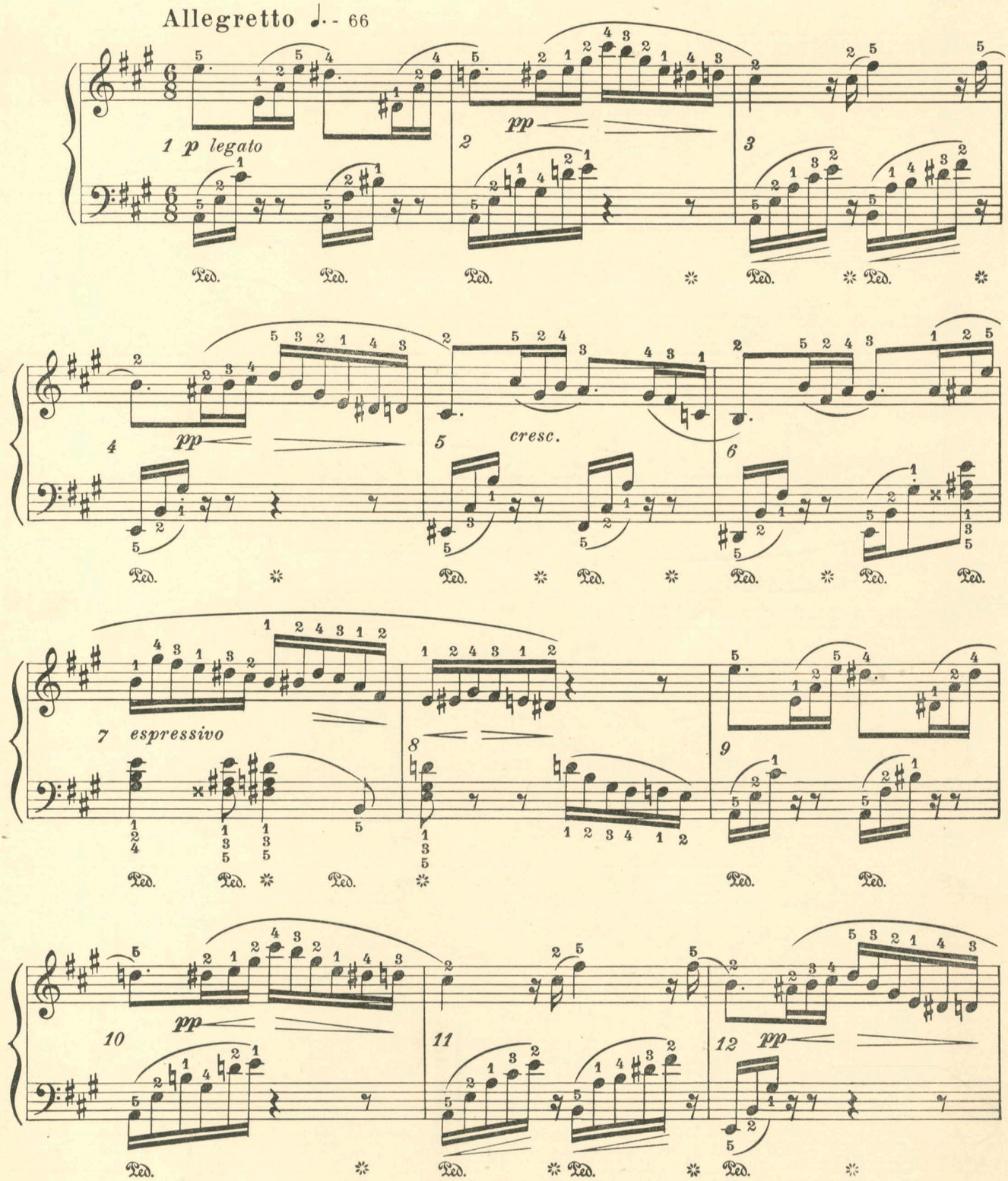
# Spring Song

*Edited by Ernst C. Krohn*

EDMUND NEUPERT



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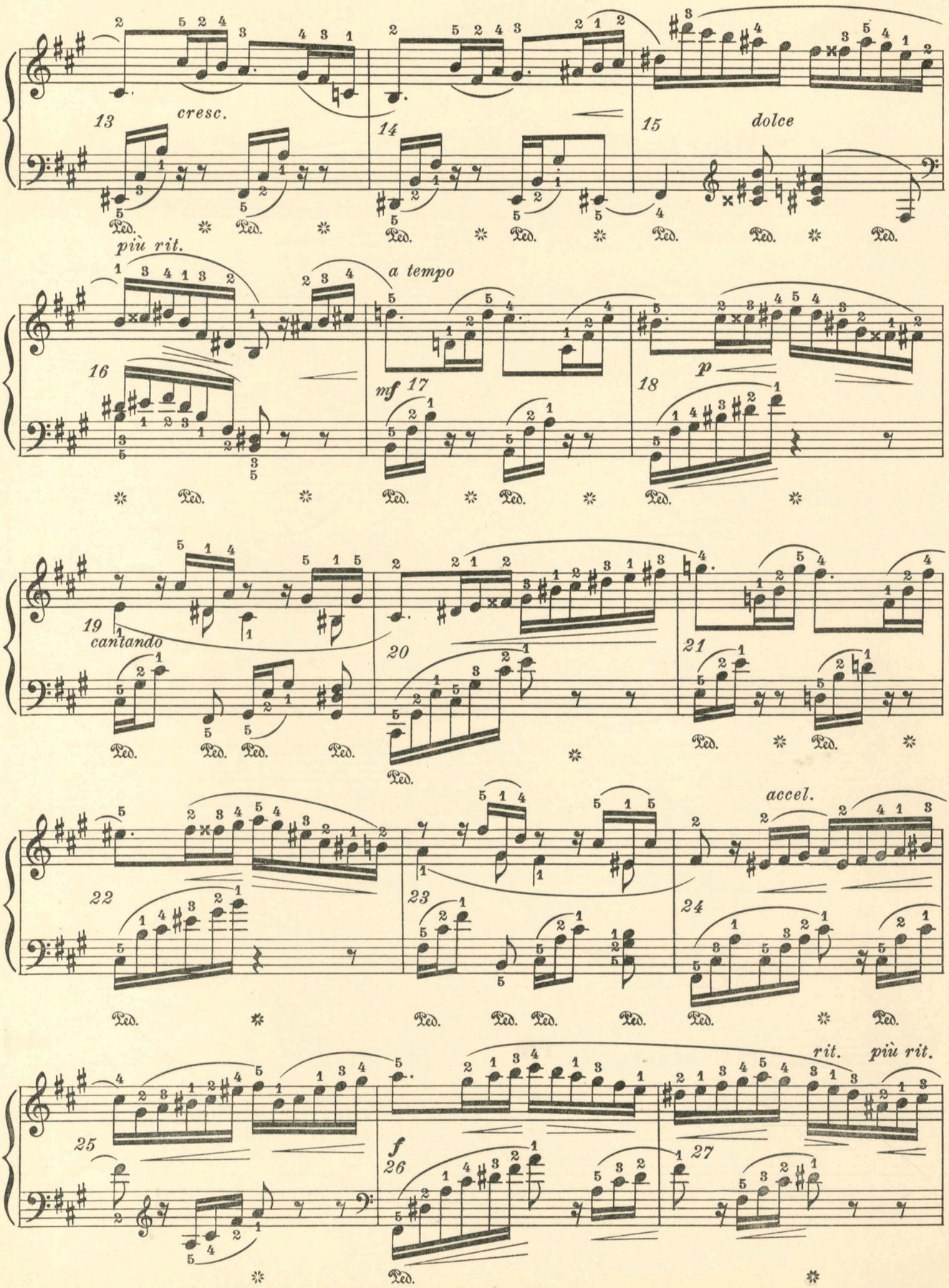
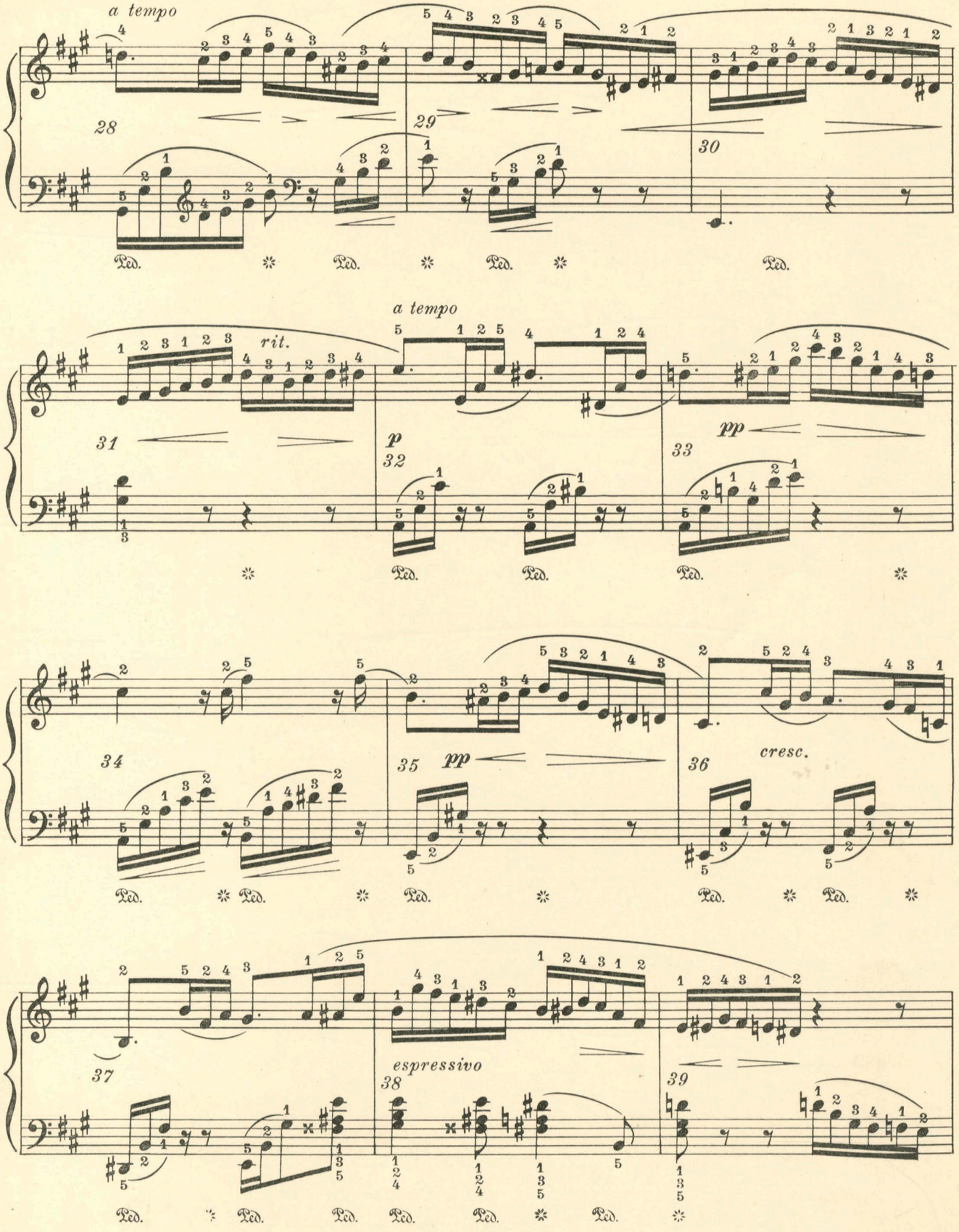
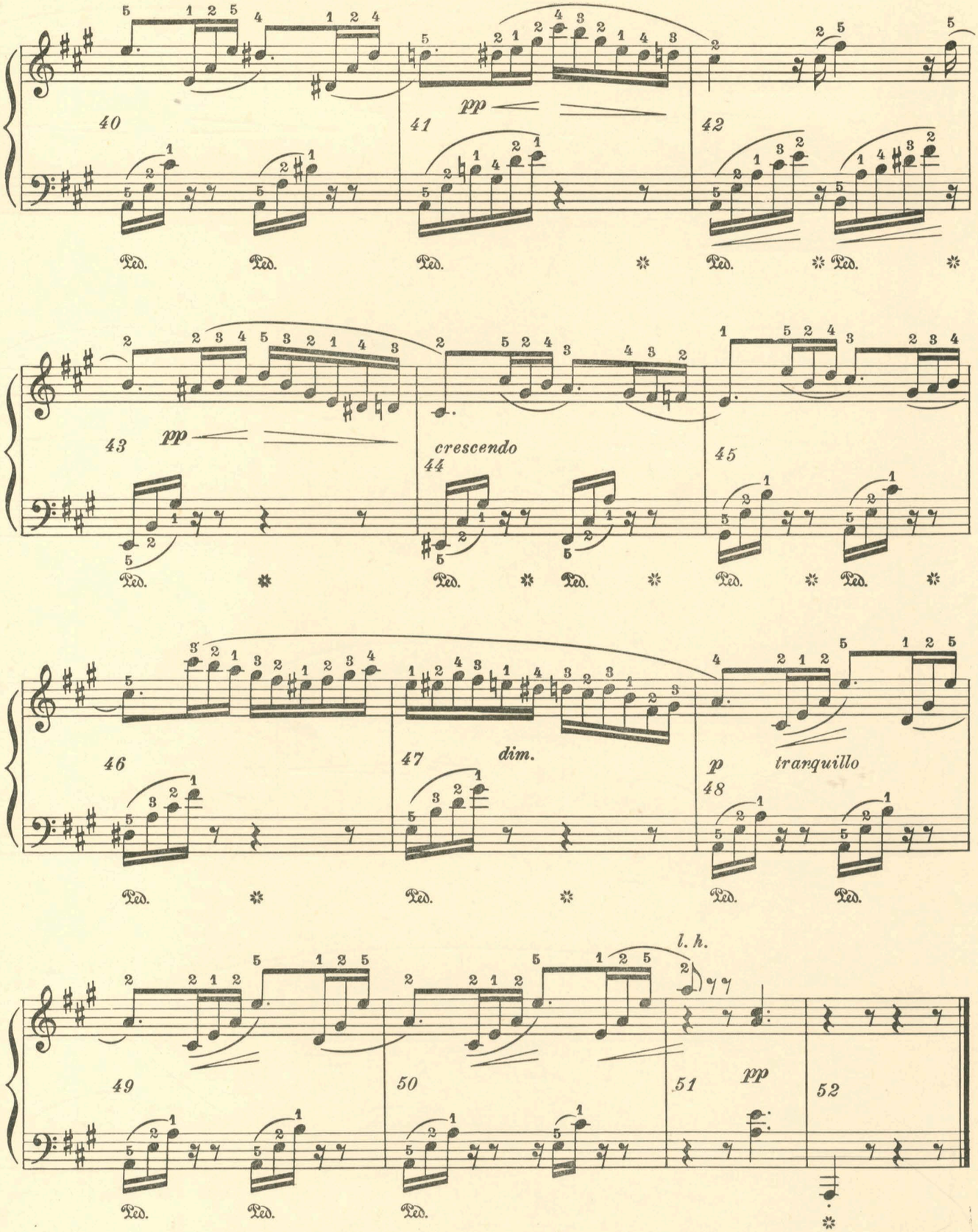

13
cresc.
14
15
dolce
più rit.
a tempo
16
mf
17
18
p
19
cantando
20
21
accel.
22
23
24
rit.
più rit.
25
f
26
27


a tempo
28
29
30
Ped.
a tempo
rit.
31
p
32
pp
33
34
35
pp
36
cresc.
37
espressivo
38
39


40
41
pp
42
43
pp
crescendo
44
45
46
47
dim.
p
tranquillo
48
49
50
l. h.
51
pp
52
Ped.

## Recitation Questions

1. Of what nationality was Neupert?
   Ans.

2. What composition did Grieg dedicate to him?
   Ans.

3. What is the chief task this piece sets the player?
   Ans.

4. Mention two other essentials in its rendition?
   Ans.

5. How should the inner melody at meas. 19-23 be played?
   Ans.

6. What is the meaning of *Allegretto?*
   Ans.

7. What is the meaning of *cantando?*
   Ans.

8. What is the meaning of *legato?*
   Ans.

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